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THE ART NEWS

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TWENTIETH ANNIVERSARY EXHIBITION
IN DETROIT: THE AGE OF IMPRESSIONISM

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MAY 3rd through JUNE 2nd, 1940

Catalogue

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16. THE LAUNDRESS, 1882
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25. PORTRAIT OF ANTONIN PROUST, 1888
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26. SELF-PORTRAIT
Lent by Dr. Jakob Goldschmidt, New York
27. VASE OF FLOWERS
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28. PROMENADE
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Claude Monet (1840-1926)

29. CHRYSANTHEMUMS, 1875
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30. GLADIOLI
In the Collection of the Institute

31. THE ROAD TO VETHEUIL

Lent by the Phillips Memorial Gallery, Washington, D. C.

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AMERICAN SCHOOL

Mary Cassatt (1845-1926)

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In the Collection of the Institute

Frank Duveneck (1848-1919)

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66. HOMER'S STUDIO SEEN THROUGH FOG, 1894
Lent by the Robert C. Vose Galleries, Boston
67. THE LEE SHORE, 1900
Lent by the Rhode Island School of Design, Providence

George Inness (1825-1894)

68. AUTUMN WOODLANDS, 1890
Lent by M. Knoedler and Company, New York
69. ALEXANDRIA BAY, 1891
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72. THE BARNYARD
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Lent by the Ferargil Gallery, New York
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Lent by the Ferargil Gallery, New York

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James Abbott McNeill Whistler (1834-1903)

77. SELF-PORTRAIT, 1867
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78. PORTRAIT OF A GIRL, ABOUT 1870
Lent by Mr. and Mrs. E. Raymond Field, Detroit
79. PORTRAIT OF MRS. WALTER SICKERT, 1894
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Louis Corinth (1858-1925)

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82. SELF-PORTRAIT
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THE ART NEWS

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A RENOIR MASTERPIECE OF THE AGE OF IMPRESSIONISM: "THE CUP OF CHOCOLATE", 1878

THE ART NEWS

MAY 4, 1940

The AGE of IMPRESSIONISM & REALISM: DETROIT'S ANNIVERSARY EXHIBIT

BY JOHN S. NEWBERRY

IN HONOR of the twentieth anniversary of the establishment of the Detroit Institute of Arts as a civic museum, a distinguished loan exhibition of paintings by the leading nineteenth century Impressionists and Objective Realists has been arranged at the Museum as one of the principal features in the program of commemorative festivities connected with this special celebration. The exhibition, which will be on display during the course of May, provides an extensive panoramic view of the Impressionist School in the form of an unique artistic development, and it includes masterpieces by the great painters of not only France, where the movement reached the height of its flowering, but also of America and Germany. Works have been borrowed largely from Detroit collections and augmented by loans from museums, dealers, and private collectors in other parts of the country, all of whom have given their full-hearted cooperation in making this showing an event of the utmost interest and importance.

The Impressionist movement had as its chief pioneers Monet, Pissarro, and Sisley, along with Manet, Renoir, Degas, and several other significant artists, who grouped themselves together in 1874 for their first exhibition in the studio of their friend, the Parisian photographer Nadar. This occasion, which came about as an inevitable reaction against the sombre doctrines of the official Salon, met with instantaneous public ridicule and sharp criticism, and the furor showed few signs of diminishing until almost five years later, when certain open-minded critics, dealers, and collectors began modestly to accept and gradually support the new cause. The difficulty lay in the fact that the more conventional members of society, who were steeped in the traditional art of the past, were unable to absorb at first sight the extremely revolutionary methods of Impressionism, but today, after a lapse of nearly seventy years, our vision has become more adjusted to the new way of painting, as our ears, for example, have become attuned to the music of Wagner, at one time regarded with equal suspicion and even contempt.

The prime motive of the Impressionists was to record in pure, complementary colors, broken up by small strokes into bright patches, the fleeting, momentary appearance of nature. They sought to analyze the *effect* of various changing lights and reflections upon natural objects. In their intense research, which was primarily remarkable for its innovation and coincided with experiments in light by physicists and with the discovery of new colors of unsuspected brilliance by contemporary chemists, the most doctrinaire exponents of the movement invariably sacrificed reality of form in their attempt to capture all the facets of color. This shortcoming is particularly true of Monet, as will be seen in his *Gladioli* (illustrated on this page), and in a lesser degree of Pissarro and Sisley (illustrated on

EDITORIAL NOTE

ATWENTIETH anniversary, in the ordinary course of events, is not bailed as a jubilee, but the event which Detroit and this number simultaneously celebrate has such multiple interest that it merits more than ordinary consideration. To begin with, the Detroit Institute of Arts can actually count fifty-five years of existence, though the fact of its thus being one of the oldest American museums is momentarily eclipsed by its completion of a second decade as one of the few purely municipal museums in the country.

"The Age of Impressionism and Objective Realism" is an especially fitting theme for this festival exhibition, at once fascinating to the art public of today and appropriate to the career of the Detroit museum, which was founded in 1885—at the culmination of the Age of Impressionism and of the aesthetic battles which its art provoked.

Detroit may well be proud of its recent artistic history, one so active and productive that it has often and justly been taken as an example of American achievement in the museum field. In the directorship of William R. Valentiner, who has in his task of sixteen years to a rare degree combined scholarship and inherent taste, interpreting them in the great Bode tradition from which he stems, the Detroit Institute of Arts has set its own pace for the coming decades, in which we wish it all manner of further success.

A. M. F.



LENT BY MRS. RALPH HARMAN BOOTH, DETROIT

FLOWERS BY CLAUDE MONET: "CHRYSANTHEMUMS," 1875 (ABOVE); "GLADIOLI" (BELOW)

IN THE PERMANENT COLLECTION OF THE DETROIT INSTITUTE OF ARTS





LENT BY THE ART INSTITUTE OF CHICAGO

A SPECTACULAR EXPRESSION OF MOVEMENT IN ONE OF DEGAS' FAVORITE SUBJECTS: "THE RACE COURSE AT LONGCHAMP," 1872

page 11), who were sometimes more able than he to mask their deficiencies beneath more refined imagination and sense of balanced color. It was Monet's painting, *Impression: Soleil Levant*, which first suggested the name "Impressionism"

that was subsequently attached to the movement.

Not all of the followers of Impressionism adhered so strictly as Monet, Pissarro, and Sisley, to its principal rule of taking over subjects directly from nature without special regard for

compositional elements. In fact, the greatest achievements were made by those men least consistent in the application of Monet's theory of light and who moved in their own way along independent courses.



LENT BY THE BIGNOU GALLERY

MANET'S STUDY OF HIS FRIENDS "M. HOSCHEDÉ ET SA FILLE," 1876, BRUSHED IN A BROAD MANNER DERIVED FROM HALS

Manet, whose art was well grounded in the old masters, especially Giorgione and the Spanish painters, Velasquez and Goya, whom he studied in the Louvre, developed with the use of wide brush-strokes, derived partially from Frans Hals, and by replacing tone with color and shadow with light, his own broad and grandly simplified style, for which at the time he was grossly abused; and in addition he was one of the first Impressionists to paint in the open air. The *Spanish Dancers* is an example of his debt to Goya, the two *Race Course* scenes and the *Garden* of his pleinairistic manner, while the wonderfully unpretentious *Portrait of Antonin Proust*, painted toward the end of his career, shows Manet in the full bloom of his maturity.

Renoir was even less pre-occupied with doctrines than Manet and relied principally upon his own instincts for good judgment in regard to such details as harmonious composition. Of all the early Impressionists, he is *par excellence* the master-colorist, employing fine and subtle gradations of the prismatic color scale, rather than precise draftsmanship, to indicate the rhythmically solid forms



LENT BY THE PHILLIPS MEMORIAL GALLERY, WASHINGTON, D. C.

FRENCH IMPRESSIONISTS IN THE 1870s IN THE TREATMENT OF SUBJECTS WELL ADAPTED TO THEIR STUDIES OF MOMENTARY IMPRESSIONS AND OF THE REFLECTIONS OF LIGHT: SISLEY'S "SNOW AT LOUVECIENNES" PAINTED IN 1874, THE YEAR OF THE FIRST IMPRESSIONIST EXHIBITION, (ABOVE), AND PISSARRO'S VIEW OF THE "THE CRYSTAL PALACE," LONDON, 1871 (BELOW)

LENT BY THE DURAND-RUEL GALLERIES



governing his figure and landscape compositions (see illustrations on frontispiece and on page 12), his portraits and still-lives (illustrated on page 12), which abound in large and beautiful melodic curves. Renoir expresses better than anyone in the supreme vitality of his art the true French spirit of *joie de vivre*, and his sensuous exuberance in the painting of rich contrasts of luscious flesh resembles that of Rubens and Titian, whose artistic heir he rightfully was.

If Renoir was the master of expressive color, Degas, another important leader of the independent Impressionist group, is noted for his spectacular skill as a fluent draftsman. He frequently denied his connection with the Impressionist movement and joined the ranks of those who foresaw the dangers toward which the most loyal adherents were, in his opinion, predestined to steer. But Degas, in his objective and realistic selection of the fleeting moment, the freshness of which he continually strove to capture, and in his disregard for traditional composition, was decidedly associated with the group. Like Manet, he started off his career as a devoted student of the old masters,



LENT ANONYMOUSLY

WITHOUT DOCTRINE: "LISE" BY RENOIR

whom he copied in Italy and in the Louvre, and by this means tempered his individual realistic style with a classic refinement hard to match. Regardless of the ordinary subjects which appealed to his tastes, such as ballet dancers, jockeys, or laundresses (illustrated on page 14), he always managed to endow them with an inspired feeling of dignity. His unexpected compositions, which at first seem accidental, were actually the result of careful preliminary preparation and in their perspective reveal the influence of the angle shots of the camera as well as of Japanese prints at the time becoming popular in France. Degas' incisive observation and analysis of nature—his *sensibilité*—are well set forth in the *Portrait of a Woman in a Chair* in which a simple gesture of the hands gives the whole key to mood and character. Through scholarly drawing, based upon the tradition of Ingres, he was able to create vibrant surfaces combined with an exquisite sense of controlled color, yet he was little interested in the superficial effects of light which primarily concerned the real Impressionists.

It was Toulouse-Lautrec who carried to its fulfillment the Objective Realism of Degas. Drawing his subject-matter from many of the same sources, he imposed upon Degas a new note compounded of sarcasm and the bare truth of hideous realism. Lautrec visited the circus and haunted the music halls, cafés (see illustrations on page 15), and night clubs of the Montmartre district of Paris. There he observed and recorded the stark drama and shabby gaiety of its habitués with all the vigor of a novelist. But equipped with the innate sensitive taste of the great artist, he elevated from the level of mere mediocrity whatever subject he touched, and with a marvelous feeling for calligraphic design, founded upon Japanese prints, he turned out innumerable compositions which rate high among the masterpieces of nineteenth century French painting.

In the succeeding generation, the painters who arose in France directed increasing attention toward newer theories in an attempt to conquer the solution of a more positive reality than could ever be achieved merely by the triumph over light and air as perfected by the early Impressionists in their surfaces. The emphasis now was away from naturalism in the direction of a more pronounced simplification; the impression of the transient and momentary fell into disfavor; classic form became the central goal; and the ultimate ideal was to enrich the spirit rather than simply to



LENT BY THE MUSEUM OF MODERN ART

MASTERLY COMPOSITION BY CEZANNE: "STILL-LIFE WITH APPLES," 1890-94

please the eye with shallow outward appearances.

Among the Post-Impressionists who succeeded in this reaction, Cézanne stands as the undisputed leader. After an early period in which he painted with thick heavy colors and bold outlines, he came under the spell of the Impressionists but developed his own method of painting in small parallel patches of thin pigment, modeling the surfaces of his magnificently ordered still-lives (illustrated on this page), landscapes and portraits (illustrated on page 14), in receding planes which suggest the powerful, spacious forms of a Romanesque building. Cézanne's compositions very often rival those of the finest Renaissance masters, and indeed it was his endeavor to make of Impressionism something solid and enduring, in his own words "like the art of the museums." He detested superficiality and any disorganized reproduction of nature, ex-

perimenting constantly with the chromatic and spatial value of colors to produce the kind of solidity evident in the exhibition in the canvases by his hand. The art of Cézanne is in direct descendancy of the French classical tradition. He said: "We must remake Poussin from Nature" and with this idea as his guiding force, proceeded to conceive, by getting as it were in back of nature, a world of marvelously organized, ideal forms, which partly in the elimination of non-essentials, generated a vital influence upon Cubism and the painters of our own generation.

Van Gogh, a Dutchman by birth and another member of the Post-Impressionist group, spent the last and most productive years of his life in Paris, Arles, and Auvers, adopting the brushwork of the Impressionists, but recreating it in the form of writhing outlines of pure vibrating color in order to express the deep religious pas-



LENT BY THE BIGNOU GALLERY

"STILL-LIFE," A BLENDING OF DESIGN AND TONE BY THE SUPERB COLORIST, RENOIR

sion and turbulent agony of a personal tormented spirit, which gradually drove him into insanity and eventually suicide. His canvases are actually drawn in thick clots of paint, and his color, supernaturally rich in emotional suggestiveness, embodies the ecstasy and gives voice to the torturing dynamic power of nature as he felt it in his strange soul. Van Gogh was also among those who admired Chinese and Japanese art, which is often reflected in his best paintings, and his appreciation of the visual world is somewhat akin to theirs as may be seen in one or two paintings in the exhibition (see illustrations on pages 14 and 15).

Gauguin, a third member of the Post-Impressionists, was dissatisfied like his *confrères* with the haphazard virtuosity of Impressionism and for that matter with life in general. He devoted his time in trying to evolve a more healthy aspect of existence and spent most of his life in the South Sea Islands, where the lure of the primeval and mystic appealed to the poetic impulses of his romantic personality. It was in Tahiti that he executed a majority of his finest paintings. Fond of employing broad areas of unnatural color, suggestive of tapestries and primitive Italian art in the simplification of contours, he also liked to invent rhythmic and decorative patterns of astonishing vitality (see illustration on page 14).

With an obsession for organization similar to



LENT BY THE MARIE HARRIMAN GALLERY

POST-IMPRESSIONIST CONSTRUCTION: "AU BORD DE L'EAU," 1888-90, BY CEZANNE



LENT BY THE ST. ETIENNE GALLERY

A RETURN TO CLASSICAL SOLIDITY IN CEZANNE'S "L'HOMME AUX BRAS CROISES"

Cézanne's, Seurat, the leader of the Neo-Impressionists, armed with an enormously acute scientific intelligence, attained during a comparatively brief career in his few finished paintings a classic precision of law and order which stood in opposition to the naturalistic tendencies of the earlier Impressionists. By juxtaposing small dots or "points" of the six primary colors in various shades—such as yellow and blue side by side to yield at a distance the optical illusion of green—he was instrumental in devising a new system of painting known as *Pointillisme*. Two of Seurat's finest masterpieces, *La Crottoy* (illustrated on page 16) and a very complete sketch for *Les Poseuses*, figuring among the small number of his most famous paintings, are the best possible illustrations of the cool, almost abstract perfection of his disciplined and carefully planned compositional style, which the Cubist painters of today have adopted and forced to still further limits.

As a means of illustrating the progress made outside of France during the age of Impressionism and Objective Realism, a special group of paintings by American artists of great merit have been selected for the present exhibition. The leading men in America who belonged to the generation of Monet, Renoir and Degas, were Whistler, Inness, Homer, Eakins, Ryder and Duveneck, but they for the most part were independent of French influences in any significant measure.

Whistler introduced into England, where he spent most of his life, some of the characteristics of French Objective Realism. Like Manet, he was indebted to Velasquez for certain impressionistic elements of his style and to the Japanese for line and tone. The permanent value of his work, however, is based upon a distinguished sense of decorative design and telling characterization (see illustration on page 17), which he developed in terms of a highly personal idiom. Inness, seeking atmospheric relations in the painting of landscapes, tried to break away from the realistic treatment favored by his more analytical predecessors and was one of the pioneers in this country in paving the way for an Impressionist landscape tradition. Both Homer and Eakins were vigorous technicians and acute Realists, qualities which are fully accounted for in the exhibition (see illustrations on pages 16 and 17), while Ryder, their contemporary, stood in contrast to them as a dreamer and romanticist



IN THE PERMANENT COLLECTION OF THE DETROIT INSTITUTE OF ARTS



LENT BY THE DURAND-RUEL GALLERIES

TWO DECADES OF DEGAS: "PORTRAIT OF A WOMAN," CA. 1865 (LEFT); "THE LAUNDRESS," COMPOSITION OF WHITES, 1882 (RIGHT)

who embarked upon a wonderfully mystic and sombre manner to express the stirrings of his fine imagination (see illustration on page 18).

Duveneck, at once a powerful realist and strong draftsman like Sargent, was able to penetrate character without sentimentality or the loss of normal aspects of nature. His facile technique upheld the great tradition of painting and inspired a large American school of artists, many of whom are now achieving a renown equal to his.

During the latter part of the nineteenth century, another group of Americans were more conspicuously swayed by French Impressionism

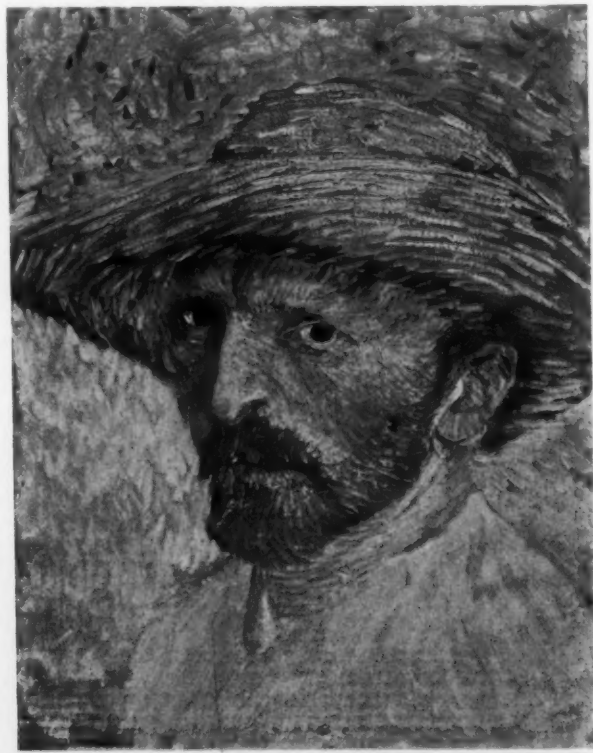
and controlled the perpetuation of the style on this continent. Works by Twachtman, Hassam, Prendergast, and Mary Cassatt, have been selected as representative of our native tendencies in this direction. Twachtman is the acknowledged American Impressionist of first importance, and in sympathy with principles of the more objective Frenchmen of his generation managed to be both skillful and sensitive in the handling of color, but he never overlooked the necessities of form. Hassam was less strong as a painter than Twachtman, but possessed an excellent sense of warm and often brilliant color, whereas Prendergast, who worked in a mode of

pure strokes somewhat analogous to, yet broader than the technique of the French Pointillists, Signac and Seurat, attained a free and summary character in his painting in which interest and individuality are the keynotes. Mary Cassatt, the feminine member of the group, is sometimes associated with the French Impressionists. She absorbed much from Manet and from Degas, who is reflected in her long series of mother and child themes (illustrated on page 17), in which she succeeded in perfecting a sound technical ability and forbade the infringement of sentimentality.

The exhibition is made complete by the inclu-



LENT BY THE E. AND A. SILBERMANN GALLERIES



COLLECTION OF THE DETROIT INSTITUTE OF ARTS

TWO CONTRASTED SELF-PORTRAITS BY POST-IMPRESSIONISTS WHICH WERE BOTH PAINTED IN 1889: GAUGUIN'S MYSTICAL "SELF-PORTRAIT AS CHRIST IN GETHSEMANE" (LEFT); VAN GOGH'S TURBULENT RECORD OF HIS OWN LIKENESS (RIGHT)



LENT BY WILDENSTEIN AND COMPANY



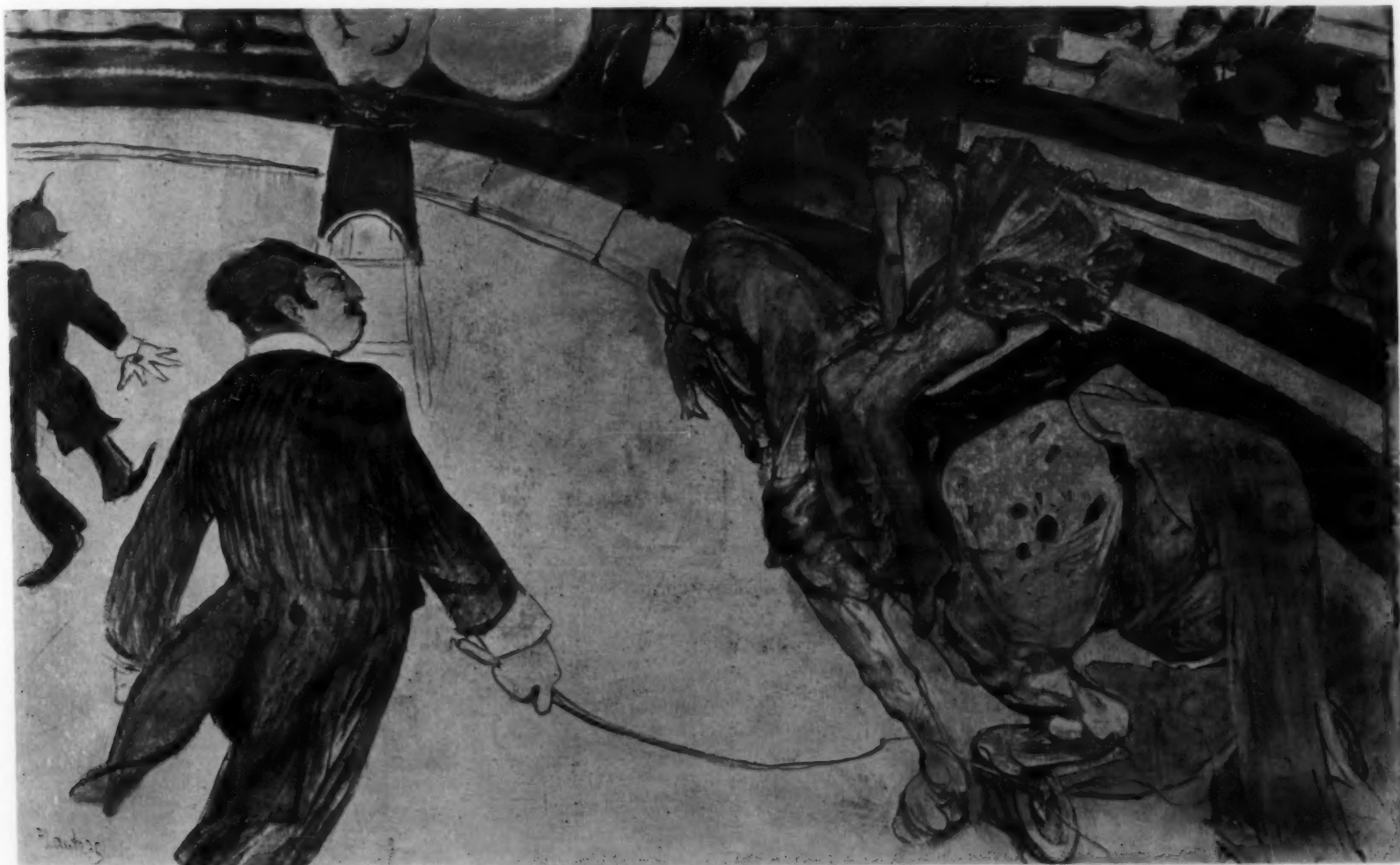
LENT BY M. KNOEDLER AND COMPANY

POST-IMPRESSIONIST PATTERNS: LAUTREC'S "JANE AVRIL," 1893 (LEFT); VAN GOGH'S "THE POSTMAN'S WIFE AND CHILD," 1888

sion of one of the most eminent nineteenth century Germans, Lovis Corinth, whose art lies midway between Impressionism and Expressionism

and betrays an alliance with the French Post-Impressionists, especially Van Gogh. Corinth, along with Liebermann and Slevogt, rebelled

against the sentimentalism of Böcklin and his followers, and through the medium of free brushwork and firmness of composition allowed



LENT BY THE ART INSTITUTE OF CHICAGO

OBJECTIVE REALISM IN CALLIGRAPHIC DESIGN BY TOULOUSE-LAUTREC: "THE RING MASTER: CIRQUE FERNANDO," 1888



LENT ANONYMOUSLY

A SUNLIT FRENCH HARBOR SCENE OF THE 1880s: SEURAT'S POINTILLIST STUDY OF DIFFUSED LIGHT, "LA CROTOY," 1889

his own forceful personality to speak a powerful language, particularly in his fine series of portraits.

These are the great masters of French, American, and German art, who established the fashions for painting in the latter part of the

nineteenth century. Most of them lived well on into the 1900s and it is to these men that
(Continued on page 27)



LENT BY THE BABCOCK GALLERY

AMERICAN MARINE UNINFLUENCED BY FRANCE: WINSLOW HOMER'S DARK "WATCHING THE STORM ON THE ENGLISH COAST," 1882



LENT BY THE BABCOCK GALLERY



LENT BY THE JOHN LEVY GALLERY

REALISTIC AMERICAN PORTRAITS: EAKINS' "CHARLES LINFORD," 1895 (LEFT); WHISTLER'S "MRS. WALTER SICKERT," 1894 (RIGHT)



IN THE PERMANENT COLLECTION OF THE DETROIT INSTITUTE OF ARTS

THE INFLUENCE OF DEGAS ON AN AMERICAN IN PARIS: "WOMEN WITH AN INFANT" BY MARY CASSATT



LENT BY THE FERARGIL GALLERIES

TWO PAINTINGS BY DISTINGUISHED NINETEENTH CENTURY AMERICANS IN THE EXHIBITION: ALBERT P. RYDER'S "THE BARNYARD" (ABOVE); SARGENT'S "PERSEUS" (CELLINI'S STATUE) SHOWING THE ARTIST'S PREOCCUPATION WITH ITALY (BELOW)

LENT BY M. KNOEDLER AND COMPANY



DETROIT

Retrospective Record On an Anniversary

BY FRANCIS W. ROBINSON

THE Detroit Institute of Arts is celebrating this year the completion of twenty years as a municipal department under the Arts Commission of the City of Detroit, four men appointed under the liberal provisions of the new City Charter adopted in 1919. The present Commissioners, Mr. Edsel B. Ford, President, Mr. Albert Kahn, Mr. Robert H. Tannahill, and Mr. Edgar B. Whitcomb are the successors of the first Commission consisting of Mr. Ralph H. Booth, President, Mr. William J. Gray, Mr. Albert Kahn, and Mr. Henry Glover Stevens. Mr. Clyde H. Burroughs, long a member of the staff of the Museum, and now Executive Secretary, has been Secretary of the Commission since its formation as well as Secretary of the Detroit Museum of Art Founders Society, organized in 1919 as the continuator of the original Detroit Museum of Art Corporation which in 1885 established the Museum, one of the oldest in the United States. Among the objects of this Society are the augmentation of the collections of the Detroit Institute of Arts from membership funds and contributions, the administration of funds and endowments in the hands of the corporation, and the encouragement of additional gifts and legacies. The Museum is maintained by the City of Detroit and operated as an integral part of the city government. The City makes annual appropriations for maintenance but in recent years the burden of acquisition has been more and more sustained by the Founders Society. The numerous valuable acquisitions made by purchase from city appropriations are balanced by the generosity of individuals and the helpful donations of the Founders Society.

and the helpful donations of the Founders Society.

In this month of May the Detroit Institute of Arts not only celebrates this anniversary, but appropriately marks the sixtieth birthday of its Director, Dr. William R. Valentiner, who for over sixteen years, first as Advisor and then as Director, has guided the growth of the collections, supervised their housing and presentation, and stimulated a vast variety of activities—exhibitions, educational work, and publications, popular and scholarly—which have placed the Detroit Institute of Arts among the important museums of America and have given it a prominent place in the international world of art.

A mood of retrospection is prompted by any anniversary. It is natural therefore that on this occasion Detroit should look back over its fifty-five years of progress and note with pride the amazing growth of its collections, particularly within the twenty-year period under the Arts Commission, now being commemorated, and also the improvement of its manner of presentation of the arts, effected on the removal of the collections from the former home of the Museum of Jefferson Avenue, opened in 1888, to the new building on Woodward Avenue, which on October 1, 1927, as an inscription on its facade indicates, was "Dedicated by the People of Detroit to the Knowledge and Enjoyment of Art."

The Detroit Museum of Art, predecessor of the Detroit Institute of Arts, was the outcome of the Art Loan Exhibition of 1883 which revealed an intense public interest in the arts, and the financial assistance of the Honorable Thomas W. Palmer, then United States Senator from Michigan, who expressed the belief that Detroit had taste and wealth enough to found and maintain an art gallery, which was borne out by the coöperation of the incorporators of the Detroit Museum of Art in 1885 and almost two thousand subscribers to a maintenance fund of \$100,000. A building designed by James Balfour of Hamilton, Ontario, was erected for the Museum and opened September 1, 1888. The following year the distinguished future of the Museum collections was indicated by the donation of a collection of over seventy paintings by early masters through the intelligent generosity of Mr. James E. Scripps. A great number of the gifts of Mr. Scripps still hold an honored place on the walls of the Detroit Institute of Arts and the donor's understanding of the drawing power of the old masters has been annually borne out by the attendance at the score of distinguished loan exhibitions arranged in the Detroit Museum by Dr. Valentiner and his associates, including the great one-man shows of the work of Titian (1928), Van Dyck (1929), Rembrandt (1930), Hals (1935), and Rubens (1936); great period exhibitions of Dutch painting of the seventeenth century (1925, 1929), English painting of the eighteenth and nineteenth centuries (1926),

LOOKS BACK ON 20 YEARS

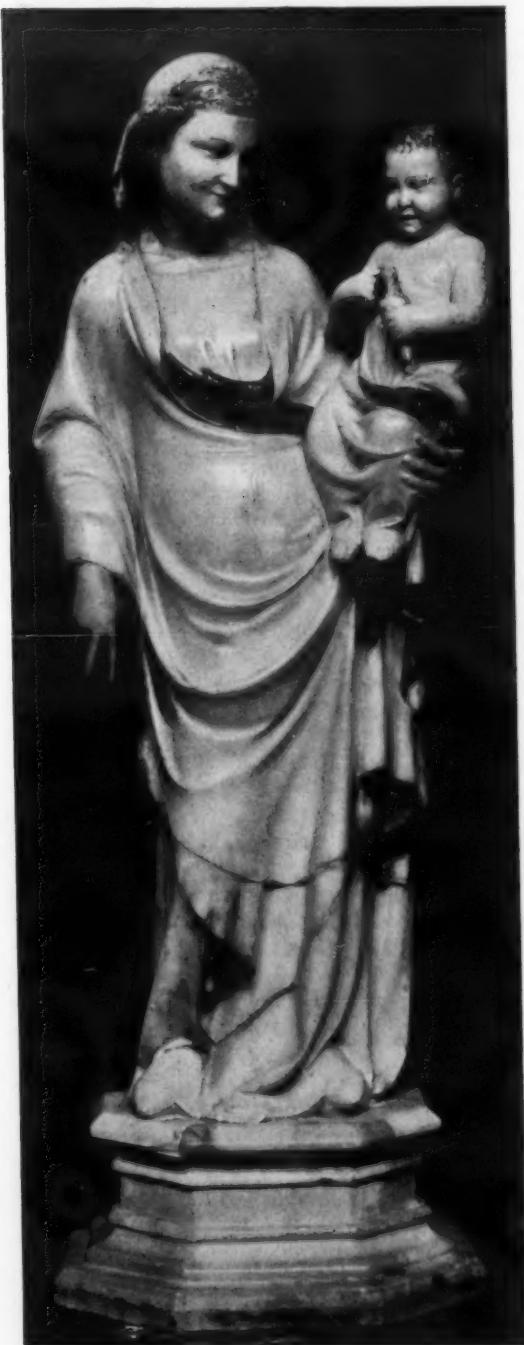
French eighteenth century painting (1926), French Gothic art (1928), Italian painting of the fourteenth to the sixteenth centuries, American Colonial and Early Federal art (1930), and the arts of China (1929) and the Near East (1930), with such recent triumphs as the exhibition of Italian Gothic and Early Renaissance sculptures of 1938 and the Masterpieces of Art from Foreign Collections of 1939.

The collections grew apace and reached out to include the full range of the arts. If the Scripps donation may be considered the cornerstone of the Western arts department, the gifts of Mr. Frederick H. Stearns brought to the Museum examples of the arts in the Near and Far East, in ancient Egypt, and in other widely separated parts of the world. Too numerous to mention are the individual donors and the funds which have built up the collections of the Detroit Institute of Arts. This year, moreover, the Detroit Institute of Arts seeks not so much to recall the whole period of its development or the character of its collections before 1919 as to commemorate the great strides made in the growth of the Museum in its collections, its exhibitions and educational functions since it became a department of the city government, the only completely municipal museum in the United States.



PURCHASED, CITY APPROPRIATION, 1928

IN THE ITALIAN COLLECTION: GIOVANNI BELLINI'S "MADONNA AND CHILD"



GIFT OF MR. AND MRS. EDSSEL B. FORD, 1927
NINO PISANO: "MADONNA AND CHILD"

In 1919 the corporation of the Detroit Museum of Art, which had since 1893 enjoyed an annual appropriation from the City on the condition that the Museum be open free at all times, turned over to the City of Detroit as a free gift the well rounded collections valued at almost \$1,000,000 and the site of the present museum building, acquired in 1910, and valued at over \$2,000,000. Prime mover of this transfer was Mr. Ralph H. Booth who became President of the newly-formed Arts Commission. Before his death in 1932, he had seen his dreams carried to fruition—the Museum an integral part of the city government, its collections developing under the direction of a distinguished scholar, Dr. W. R. Valentiner, who was appointed Director in 1924, and the new building with its facilities for exhibition and public service opened on Woodward Avenue in 1927.

Almost all the internationally known objects of art now in the Detroit Institute of Arts, of which there are many, have been added within the twenty-year period of the presidency of the Arts Commission of Mr. Ralph H. Booth (1919-1930) and Mr. Edsel B. Ford (since 1930) and the Directorate of Dr. William R. Valentiner (since 1924). The collections are now broadly representative of all the great periods of art—not omitting the Prehistoric, the Pre-Columbian American, or the African.

Particularly rich in the collections of the Detroit Institute of Arts are the European sections devoted to the Italian Medieval and Renaissance painting and sculpture, and Dutch and Flemish painting of the fifteenth to the seventeenth centuries. No less important for quality, however, are the Gothic sculptures of France and German, the Peruvian textiles (the H. A. Elsberg Collection), the European drawings, and the modern painting of Europe, to mention a few widely separated fields, or hardly less extensive and less representative, the collection of American painting. The departments of Near and Far Eastern arts number world-famous works of art among their limited number of exhibits. The textile collection is small but well chosen. The print collection is not without its masterpieces.

From the numerous important works of art in every field acquired during the past twenty years,

it would be easier to select a hundred rather than a more limited number for mention in this space. If the reader will imagine himself as a visitor to the Detroit Institute of Arts, he will wish to pause before the works of art selected in the following as outstanding acquisitions during the past twenty years.

Passing through the halls of the Museum, which is equivalent to surveying some two hundred thousand years of the history of art throughout the world, from Prehistoric times to the present, even the most casual visitor cannot fail to be impressed by the number, variety, and quality of the exhibits. His course takes him through the ancient cultures, the arts of the mediaeval period in many countries of Western Europe, the Renaissance and following periods in Europe, and the cultures of America and the Orient.

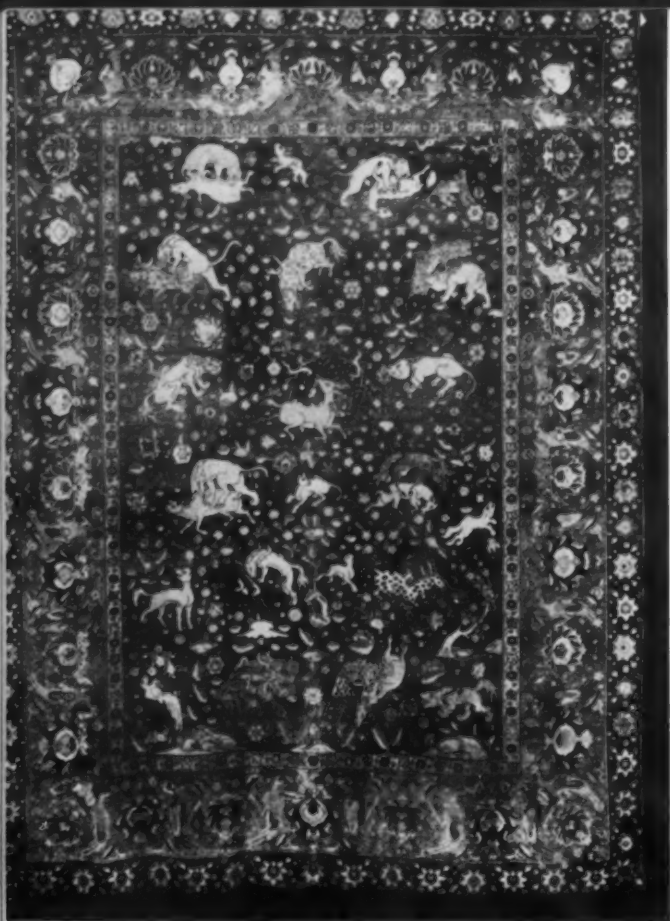
In the gallery of ancient Egyptian art, the earliest monument and certainly one of the most significant is the mural bas-relief from a mastaba of the Fifth Dynasty (c. 2750-2625 B.C.) in Saqqara, acquired in 1930 directly from Egypt through the agency of Howard Carter. In the characteristic low relief which here reaches perfection, this decoration from a nobleman's tomb, intended to provide his soul with all the needs and pleasures of existence, represents men driving cattle and fishing.

Noteworthy in the galleries of Greek and Roman art are the sculptured portrait heads—one particularly of a bearded Greek of the Fifth Century symbolizing the Greek characteristics of solidity, clarity, and restraint in the Golden Age of Greece.

In the transitional room of Early Christian and Byzantine art are such rarities as a leaden ampulla of the sixth century, two finely wrought Byzantine cloisonné enamel plaques of the twelfth century, carved ivory casket of the ninth or tenth century.

Of the Romanesque period most likely to catch the eye of the visitor is the formal beauty of a large *Virgin and Child* in polychromed wood, the gift of Mr. and Mrs. Edsel B. Ford in 1930.

This Central Italian sculpture forms a suitable transition to the Gothic gallery where are grouped, on one hand, a number of remarkable



GIFT OF MR. AND MRS. EDELL B. FORD, 1925
PERSIAN XVI CENTURY ANIMAL RUG

examples of Italian Gothic sculpture of the thirteenth and fourteenth centuries, a gathering such as can be found in no other American museum, and on the other hand, a representative group of Northern Gothic sculptures from France, Flanders, England, and Germany. Early Italian and Northern panel paintings, Gothic metalwork, furniture, and tapestries.

Not to be overlooked is the charming Gothic statuette of the *Virgin and Child* by Nino Pisano (c. 1315-1368), in white marble with traces of painting and gilding, one of the most fortunate acquisitions the Museum has ever been able to make. Hardly less charming, although in a more robust Northern spirit, is the stone sculpture of the *Virgin and Child* by a Burgundian follower of Claus Sluter, which terminates a series of Gothic statues of the thirteenth, fourteenth and fifteenth centuries illustrating the development of Gothic figure style. This statue was the gift of Mr. and Mrs. Edgar B. Whitcomb in 1936.

Of the Museum's small but representative series of European tapestries the earliest hangs in the Gothic room. It is a noble fragment of *Eros Triumphant*, executed in Touraine or Northern France in the last quarter of the fifteenth

century, part of the series that hung for centuries in the Château de Chaumont.

Notable and rare German Gothic sculptures in the collection of the Detroit Institute of Arts reveal the continuation of the Gothic tradition in Germany into the sixteenth century. Most significant are three works; all carved in wood: a *Virgin and Child* by Gregor Erhart, active in Ulm and Augsburg in the late fifteenth and first half of the sixteenth century (the gift of Mr. Ralph H. Booth in 1922); a *St. John* from a Crucifixion Group, a typical work of Hans Leinberger of Landshut, active in the first half of the sixteenth century (the gift of Mr. Ralph H. Booth in 1926); and a graceful figure of the *Virgin and Child* by Jörg Syrlin the Younger of Ulm, active 1475-1521.

A rarity in American collections is the well-preserved triptych of the Cologne School, with its delicately painted renderings of the *Adoration of the Magi and Saints James, Philip, Severus, and Walburga*.

Later German painting of the transition from Gothic to Renaissance is best represented in the collection by two works of the elder Cranach: a large *Madonna and Child with Angels*, dated 1536, a smaller panel of intense color and emotional content, the *Pietà*, dating about 1515, the gift of Mrs. Lillian Henkel Haass and Mr. Walter F. Haass in memory of the Reverend Charles W. F. Haass, 1936.

While thus immersed in the spirit of the Gothic North, the visitor comes upon what is undoubtedly one of the finest works of art in the Detroit Museum, a work as interesting for the historical problems it presents as for its obvious aesthetic merits. With a select gathering of early Flemish paintings hangs the *St. Jerome in His Study* which last year shared honors with the Ince Hall Madonna in representing the style of Jan van Eyck at the New York World's Fair Masterpieces of Art Exhibition.

In following up the later developments of the Flemish school in the Detroit Institute of Arts two pictures should not be overlooked, a work by Bruegel and one by Rubens. *The Wedding Dance* by Pieter Bruegel the Elder was acquired in 1930 by purchase with city appropriations. Dr. Valentiner wrote of this picture at the time of its acquisition: "In the strong rhythmic movement of the dancing couples, Bruegel's powerful individuality expresses itself in a marvelous manner. All in all we may say that the acquisition of this painting belongs among the most significant of our Museum."

The great name in the succeeding century is that of Peter Paul Rubens, represented in the

A FLEMISH MASTERPIECE: "THE WEDDING DANCE" BY THE ELDER PIETER BRUEGEL

PURCHASED, CITY APPROPRIATION, 1925



PURCHASED, CITY APPROPRIATION, 1925
JAN VAN EYCK AND PETRUS CHRISTUS:
THE NOTED "ST. JEROME IN HIS STUDY"

Detroit collection by three works of the most varied interest—a large canvas of his middle period, about 1618, the *Meeting of David and Abigail*, which came to the Museum with the collection of Mr. James E. Scripps in 1889, and two small works acquired more recently—an oil sketch on panel of *St. Michael*, of about 1630, valuable as such a work always is for the light it throws upon the artist's methods and mode of thought, and a handsome finished panel painting of a *Portrait of the Artist's Brother, Philippe*, probably executed between 1608 and 1611, which was given to the Museum in 1926 by William E. Scripps as a memorial to his son, James E. Scripps II.

From the beginnings of Italian painting as represented in the galleries of Romanesque and Gothic art, the visitor may proceed through a series of rooms which present the development of Italian Renaissance art from the fifteenth to the eighteenth centuries. This collection, one of the most important sections in the Museum, is further supplemented by the collections of the City on view in the Branch Museum in the Russell A. Alger House, a handsome residence in the style of an Italian Renaissance villa, constructed in 1910 after plans by Charles Adams Platt and presented to the City of Detroit in March 1936 by Mrs. Russell A. Alger and her children, Mrs. D. Dwight Douglas, Mrs. Sidney T. Miller, and Mr. Russell A. Alger, Jr. It is located on the shore of Lake Saint Clair in Grosse Pointe Farms where its grounds laid out in formal gardens of appropriate style form a public park. In the house are exhibited in appropriate domestic settings the arts of the Renaissance in Italy. To paintings and furniture and other works of art already owned by the Detroit Institute of Arts have been added many other fine items, notably furniture and small bronzes, making the collection in its fine setting one of the outstanding collections of Italian Renaissance furnishings and works of art in America, a type of specialized museum, little known in America, of which the City of Detroit may well be proud.

From the two major categories of Italian Renaissance art in the Detroit Institute of Arts—paintings and sculpture—only a few works can be singled out. Especially noteworthy is the collection of sculpture—in marble, terracotta, and bronze—ranging from full-length figures, almost life-size, to small but no less typical plaquettes

and medallions. The whole spirit of the man of the Renaissance is summed up in Francesco Laurana's marble bust of *Alphonso I, King of Naples*, probably executed between 1449 and 1455. It was acquired in 1937 through the William H. Murphy Fund.

In a mood more tempestuous and equally characteristic, Antonio Pollaiuolo executed the small bronze statuette of *Judith*, given to the Museum in 1937 by Mrs. Edsel B. Ford. This rare work of the fifteenth century Florentine master who was both painter and sculptor, the contemporary of Leonardo, Verrocchio, and Botticelli, is one of the few bronze statuettes known by him.

Another mood of Florentine sculpture in the quattrocento is found in the glazed terracotta relief of the *Madonna and Child*, known as the *Genoese Madonna*, by Luca della Robbia (1400-1481), acquired by purchase through city appropriation in 1929. It belongs to the artist's middle period (c. 1455-60) and is one of his most charming interpretations of the theme of the Mother and Child.

Although many of the Italian paintings are worthy of more than a passing glance, particularly the problematical fragment of a large altarpiece by Raphael showing the *Portrait of a*

Two later phases of Italian art, both of them of the greatest importance for their influence outside of Italy as well as for their own merits, the Baroque style of the Tenebrist, Caravaggio, and the Rococo manner of Tiepolo may be noted in two paintings acquired by the Detroit Institute of Arts in recent years. An early work of Caravaggio is *The Fruit Vender*, given in 1936 by Mr. Edsel B. Ford through the Founders Society.

Monumental too is the composition of Tiepolo, *Alexander the Great with the Wife and Daughters of Darius*, executed during Tiepolo's stay in Würzburg, 1750-53, and presented to the Museum by the Founders Society, 1925. The recently acquired early work of Tiepolo, *Madonna and Child with an Adoring Figure*, given by Mr. Edsel B. Ford, shows the young Tiepolo still under the spell of Piazzetta and the earlier tradition of the Tenebrists.

Rivaling the Italian collection of the Detroit Institute of Arts and in some respects surpassing it is the collection of Dutch painting which seemed marked for distinction from the earliest days of the Museum when the Scripps donation of 1889 included notable works by well known artists of the Dutch school, among them *A Canal Scene* by Salomon van Ruysdael, *Mother Nursing Her Child* by Pieter de Hooch, *Landscape with Cattle* by Aelbert Cuyp, and many others. No other collection in America is so broadly representative of every phase of Dutch painting. Credit for the development of the collection must be given to Dr. Valentiner who, as an authority on Dutch painting, has given this field his special attention. Landscape, architectural views, still-life, animal subjects, portraiture and religious painting are among the subject classifications covered by the Detroit collection. Artists of all the major local schools of the Netherlands are included. Few collections can show such a fine example of that rare artist Hercules Seghers as the *River Landscape*, acquired as a gift of the Founders Society in 1938. Seghers represents the romantic tendencies of the generation of Dutch artists active in the first third of the seventeenth century. In a succeeding generation this tendency was carried on by Jacob van Ruisdael (1628-1682) whose celebrated canvas, *The Cemetery*, painted about 1660-70, came to the Museum in 1926 as the gift of Mr. Julius H. Haass in memory of his brother, Dr. E. H. Haass. A quieter, more characteristic Dutch mood is conveyed by the Emanuel de Witte

Interior of an Amsterdam Church during the Sermon, given to the Institute in 1937 by Mr. Edsel B. Ford through the Founders Society.

Of the two greatest names of Dutch seventeenth century painting, Hals and Rembrandt, the Museum is fortunate in possessing worthy examples: in the case of Hals, a single painting, the *Portrait of a Woman*, painted in 1635, purchased in 1923; in the case of Rembrandt, three paintings by the master and several school pieces.



GIFT OF MRS. ERNEST KANZLER, 1936

A LYRIC FRESCO DECORATION: "EVENING," BY JOHN CARROLL

Rembrandt's works in the Museum all fall before 1650. *The Portrait of an Old Lady* (gift of Mr. Ralph H. Booth, 1928) is dated 1634; *The Visitation* of 1640 (purchased 1927) is undoubtedly one of the master's great works; and the *Bust of Christ* was painted about 1648.

The representation of the Spanish school of painting in the Museum collections is by no means as extensive as the Italian or Dutch, but the few works of this school are characteristic of the national spirit and of the artists. Outstanding works are Zurbaran's *Portrait of a Girl*, El Greco's *St. Francis in Ecstasy*, Murillo's *Immaculate Conception*, and most important of all, a *Portrait of a Man*, by Velasquez (1599-1660), from his early Madrid period, about 1623-4, a keen and penetrating portrayal of a Spanish grandee acquired by the Museum in 1929 as a gift of the Founders Society.

From the work of the English portraitists and their contemporaries and successors in America, so typical of the eighteenth and early nineteenth centuries in both countries, only one is selected for mention, as much for its historical significance as for its aesthetic value. One of the first acquisitions to be made by the Museum in 1919 following its transfer from the corporation of the Detroit Museum of Art to the Arts Commission was the *Portrait of Sir Brooke Boothby*, a distinguished work of the mature period of Sir Joshua Reynolds, about 1785. By purchase and gift the collection of American paintings displayed in almost one half of the Museum has grown to be representative of the significant trends and important names in the history of American art. Numerous donations in this section have been given by Mr. Dexter M. Ferry, Jr. Copley, West, Stuart, Sully, Trumbull, Neagle, Morse, Durand, Church, Inness, Chase, Duveneck, Homer, Ryder, Eakins, and Sargent are among the worthy names represented. Still on exhibition is Francis D. Millet's large painting, *Reading the Story of Oenone*, the first picture owned by the Museum, having been purchased from proceeds of the Art Loan Exhibition in 1883.

(Continued on page 27)



GIFT OF MR. EDSSEL B. FORD, 1930

NORTHERN WEI CHINESE "MAITREYA"

Donor, acquired through the Ralph H. Booth Fund, undoubtedly one of the great paintings of the collection is the Mocenigo-Bourbon *Madonna* of 1509 by Giovanni Bellini, purchased in 1928. This great panel is a rare work of the latest period of the artist.

The Venetian style of the High Renaissance is exemplified in the Detroit collection by one of its finest rooms which gives an appropriate setting to pictures which in turn are typical of Venetian painting in the cinquecento. The ceiling of the room is a canvas by Tintoretto, *The Dreams of Men*, originally decorating the ceiling of the Palazzo Barbo a San Pantaleone in Venice, and among the pictures on the wall are Tintoretto's *Portrait of Doge Girolamo Priuli* and two great works by Titian: *Judith with the Head of Holofernes*, an anonymous gift to the Museum in 1935, a work of the last period of the artist, about 1565-68, and the *Portrait of a Man with a Flute*, of about 1560, the gift of the Founders Society in 1927.

"DETROIT INDUSTRY: AUTOMOBILE MANUFACTURING": FROM THE SERIES OF REALISTIC FRESCOS BY DIEGO RIVERA

EDSSEL B. FORD FUND, FOUNDERS SOCIETY, 1933



The Untermeyer Collection in the Auction Room: Paintings and Objects of Art of Five Centuries

THE first sessions of the public sale of the Untermeyer art collection will be held at the Parke-Bernet Galleries on the evening of May 10 and afternoon of May 11. The Rubens painting, *Feast of the River Gods*, a rich and tranquil *Madonna and Child with Donor* by Andrea Previtali, the famous Whistler *Falling Rocket*, *Nocturne* and the many other valuable paintings by artists from the fifteenth century to the present day will go under the hammer on the evening of May 10. The second session of the sale, for dispersal the afternoon of May 11, comprises Gothic and Renaissance bronzes, marble and other sculptured reliefs, tapestries, furniture, and small objects of art; Greek and Roman antiquities, ancient Oriental rugs; and Indian miniatures. In this second session of the sale some of the most important items are: a bronze statuette of *Jupiter* by the Renaissance goldsmith Benvenuto Cellini; a radiant blue and white enameled terracotta relief by Andrea della Robbia depicting the Virgin in prayerful adoration of her Child; a beautiful Gothic tapestry of the Tournai 1520-25 period representing *The Flight Into Egypt*; a rare fragment of an Ispahan hunting carpet dating to Herat in Eastern Persia in the sixteenth century, designed with lions and leopards, gazelles and antelopes, amid flora in soft colors; a Roman first century B.C. heroic sculptured marble head of Minerva, a Greek fourth century B. C. Pentelic marble bas-relief of a loutrophoros or ceremonial vase, and a first century B.C. marble torso of Apollo, probably a Roman copy of a lost original by the famous Greek sculptor Praxiteles.

The collection, owned by the late Samuel Untermeyer and his children, is now to be sold by their order and by order of the executors of his estate. Part One, outlined above, will be on ex-

hibition at the Parke-Bernet Galleries commencing May 4 and continuing daily except Sunday until the time of sale. Part Two of the Untermeyer collection to be sold at "Greystone," Yonkers, N. Y., under management of the Parke-Bernet Galleries on May 15 to 17, will be exhibited at "Greystone" May 12 to 14.

The Rubens *Feast of the River Gods* is an impressive example of the brilliant painting of the male and female body for which the artist was famous. Against a background of cavernous rocks, for which credit is given to Jan Breughel the Elder, Rubens has portrayed in flowing luminous manner the figures of Neptune feasting with nine river gods, with nymphs in attendance. With Whistler's *Nocturne in Black and Gold: The Falling Rocket* the sale presents one of the most famous paintings in the history of modern art; this night scene of fireworks in the old Cremorne Gardens on the Thames Embankment was the target for Ruskin's caustic barb about a "pot of paint flung in the public's face" when the painting was exhibited at the Grosvenor Gallery, London, in 1877 and the subject of the sensational Whistler v. Ruskin libel action which followed. The *Madonna and Child with Donor*, with a landscape background, signed by Andrea Previtali as a disciple of Giovanni Bellini is one of the most important of the early works in the collection. Other items in this early group include *Madonna and Child with the Infant S. John* traditionally attributed to the Florentine painter Lorenzo di Credi, a *Madonna and Child* by the Flemish early sixteenth century artist known as the Master of the St. Ursula Legend, a full-length *Virgin Annunciate* by Albertinelli, *The Nativity* by Girolamo di Benvenuto of Siena, and *Madonna and Child* by the Flemish master called Mabuse and his atelier.

LUXURIOUS AND BACCHANALIAN "FEAST OF THE RIVER GODS," CA. 1620, BY RUBENS

UNTERMAYER SALE: PARKE-BERNET GALLERIES



UNTERMAYER SALE: PARKE-BERNET GALLERIES
ANDREA DELLA ROBBIA: "ADORATION"

Among the portraits of the collection there is a calm and profound *Portrait of a Nobleman* by Lucas Cranach, the Elder, signed with the characteristic scorpion and dated 1518; *Portrait of Princess Cattaneo as Widow* by Van Dyck, painted about 1624 during the artist's sojourn in Genoa; *Mrs. Brudenell* by Reynolds, and a major study for the portrait of *Lady Georgiana Spencer* in the collection of Earl Spencer at Althorp, by Gainsborough.

A selection of paintings of later date in the collection includes a small peaceful river scene by Corot, signed and dated 1871, entitled *Arleux du Nord: Le Bord des Clairs*, and *Bayou of the Seine* also by Corot; a lively scene of Arabs hunting with falcons by Fromentin and a small combat between Moors and mounted Arabs by Delacroix; landscapes by Cazin and Daubigny, by Rosa Bonheur, and two landscapes by Monet, representative of the artist's preoccupation with light effects at different times of the day. American paintings in the sale are landscapes by Wyant, Martin, Inness, a characteristic New York street scene by Jerome Myers, and *Builders of Temples* in classic mood by A. B. Davies.

Among the highlights of the second session of the Untermeyer sale, the Cellini bronze statuette of *Jupiter* holds first place. The nude standing figure of the bearded god has the right leg bent, the left hand holds a drapery swirling behind the body, and in the upraised right hand there is a winged thunderbolt.

Another work of importance is an Andrea della Robbia enameled terracotta relief, in the characteristic blue and white, of the *Adoration of the Infant Christ*. The sale also includes a Luca della Robbia polychromed stucco relief of the *Madonna and Child*, a marble sculpture in low relief of *S. Jerome in the Desert* by Rossellini who was one of Donatello's greatest pupils, and a marble sculpture in low relief of *Madonna and Child* by Desiderio da Settignano and his atelier.

The tapestries of the Untermeyer sale are of prime importance, particularly the Tournai Gothic *Flight into Egypt* dating to about 1520-25.

The Oriental rugs, of the sixteenth to eighteenth century are of note for the large number of choice prayer rugs and Ispahans; among the large weaves are two rare Masulipatam family prayer carpets divided into four compartments, and an Oushak of the seventeenth century.

The Gothic and Renaissance carved walnut furniture of French and Italian origin includes cassoni, cabinets, tables, and chairs. The sale also contains Gothic and Renaissance ivories, maiolica, church vessels, and statuettes.

Exhibitions of the Week

SMALL WORKS BY LEADING FRENCH ARTISTS

THERE is something appealing in paintings of quality yet diminutive in size. The Guy Mayer Gallery has assembled over thirty small canvases by modern French masters which intrigue one in varying degrees. Some of them are little more than sketches and hardly deserve the rather airy designation of "triumphs." The little *Paysage*, 1913, by Derain, however, is charming, and packs its limited space full of qualities sometimes lacking in the artist's more ambitious works, and no painting here partakes more of the artist's essential style and feeling than the Rouault *Tête d'homme*.

As none of the paintings are much over ten by twelve inches in size, it is fascinating to see so clearly Renoir's softly brushed foliage and firm structural elements in his *Maison au milieu d'arbres*; Signac's rainbow hues and feeling for the hush of evening in his two paintings of *Antibes*; *Femme nue*, 1891, by Toulouse-Lautrec, a beautifully poised figure, its silhouette seen from the back. Besides these there are several small, but excellently designed works by Matisse and drawings by Constantin Guys, graceful and evocative. The four examples by Picasso, some of them gouaches, belong to the early twenties and are semi-abstracts of somber tone. They have, however, the intimate quality which would make them additions to domestic life, far in advance if not the importance of such subjects as the young ladies of Avignon. J. L.

DEHN'S ADEPT PAPERS; MITCHELL'S PAINTINGS

ONLY for the last few years has Adolf Dehn been practicing watercolor with marked regularity, but in this medium he shows such a sense of beauty that soon he will have made a greater name for himself than he has in his satirical prints. The watercolors now at the Weyhe Gallery come from many different sections of the Union. They are all landscapes but two. Dehn has stopped his car wherever he has wanted and painted, for instance, wild horses in Utah, the buttes of Montana, San Francisco Bay looking towards the Golden Gate, the Rockies in Colorado, Kansas, Storm King on the Hudson, and his own native farm country of Minnesota. Luscious, soft, and rhythmic papers have been the result. Dehn nearly always makes an interesting sky, a coronet of bright cumulus surmounting the landscape like a tiara, as it did in his exhibit at the Whitney Museum's Annual, and as it does in the Metropolitan Museum's recent acquisition, *Farmyard on the Hudson*. Dehn uses a fully loaded brush and obtains nicely fused effects and once again the Chinese quality of his work may be mentioned. Using poster white sparingly, as in *Storm King Mountain*, a wonderful rendition of spring on the Hudson, he gains his effects through sheer organization and fine brushing. Only two sociological scenes, *Easter Parade, Harlem*, and *Easter Parade, Fifth Avenue*, are included.

Bruce Mitchell is Adolf Dehn's brother-in-law. Wherefore it is not surprising to find, somewhat obscurely written on the R.F.D. mail-box depicted in Mitchell's *Mid-Day, Minnesota* at the Rehn Galleries "A. DEHN." Mitchell, the thirty-two year old Scottish-born painter, was discovered by Edward Hopper. From this it seems no accident that in *Mid-Day, Minnesota* the sky is definitely Hopperesque. Those expansive, untroubled skies, all a fine star-sapphire-blue, are

probably what attracted Hopper as sugar attracts flies. The gouaches exhibited by Mitchell are impressionistic and well designed. The color is keyed low, in light greys and browns. *Storm King Highway*, *Granite Quarry* and *The Ice Pond* are the richest purveyors of the artist's personality. J. W. L.

DRAWINGS IN A NEWSPAPER COMPETITION

THE very lively exhibition of drawings in which *P.M.*, New York's forthcoming newspaper, and the Museum of Modern Art have collaborated, has had fruitful results. With the idea that certain news items are better handled by the artist than the camera lens, there has been a competition for prizes in which two hundred drawings have been on view at the Museum, and in which the public has had a chance to vote for one of the prize winners. *Train Wreck* by Lionel Reiss has found more favor than any other drawing with the public, and it was also a first choice of the jury of selection. Another favorite has been George Schreiber's wash drawing *The List*, which uses the dramatic moment of the publication of war casualties as its subject matter. One cannot but be struck with the vitality of some of these interpretations of the news of the day, and the vastly superior power of the human over the camera's eye. Such illustrations in a newspaper should make it an exciting publication. J. L.

THE CLEAR WATERCOLORS BY LESLIE POWELL

WATERCOLORS of unusual clarity and solid form are the work of Leslie Powell now being shown at the Morgan Gallery. These include a few landscapes and figures, but the most interesting paintings are those in which the artist has used such industrial forms as a coal tippie, a suspension bridge, water towers and corrugated tin roofs, and of them has made his compositions. They are stripped of their strident surroundings, so that none of the clangor which one associates with city scenes is felt. Powell makes no effort to capture the confused impressions of noisy traffic in continual motion with which the city dweller is familiar, but he takes his daily sights, and with somewhat the detachment of Sheeler or Demuth, he analyzes them in terms of design.

Brooklyn Bridge, with its contrast of delicate, springing line and the solidity of the classic forms of arch and pediment, remnants of what an architect of twenty years ago thought a ferry shed should look like, is a fair example of Powell's style. *Iron Palace*, freshly seen, and from an unusual angle is another. The color of the latter is particularly pleasing, for this artist's washes are as clean as his sense of architectural design. He provides a kind of vision, a special gift of an artist to the public that may sharpen perceptions of beauty in a world which sometimes seems sadly jangled and out of tune. J. L.

MATTER OF MATTA AND OF TCHELITCHEW

TYPICAL of the explanations underneath Matta's so inexplicable paintings at Julien Levy's is this: "One can find ways to the circumstances of the marvelous and, by the poetical act, understand the encounters, prophecies, and (Continued on page 25)"



EXHIBITED AT THE GUY MAYER GALLERY
DERAIN: "PAYSAGE," 1913



EXHIBITED AT THE WEYHE GALLERY
ADOLF DEHN: "HARLEM EASTER PARADE,"
WATERCOLOR



EXHIBITED AT THE MUSEUM OF MODERN ART
LIONEL REISS: "TRAIN WRECK," DRAWING



EXHIBITED AT THE CHARLES MORGAN GALLERY
LESLIE POWELL: "BROOKLYN BRIDGE,"
WATERCOLOR

ART THROUGHOUT AMERICA

WASHINGTON: EMOTIONAL DESIGN IN ART

PROGRAM exhibitions serve a very useful function in presenting works of art to the spectator in a new light: they are art lectures illustrated by originals rather than by lantern slides. In addition, the Phillips Memorial Gallery's current "Emotional Design in Painting" brings together a fine group of paintings from its own collection and loans from some of the most important museums throughout the country.

In a foreword to the catalogue, C. Law Watkins explains that certain repeated motifs found in the art of all periods have definite psychological connotations: the horizontal lines and shapes, for example, which are found in horizons, in sleeping persons, in fallen trees and in motionless surfaces, suggest repose, calm, peace and finality; the graceful curves found in waves, hills, and the female torso, suggest youth and grace; the swirling curve which points upward like a

The largest of the new accessions is a mural, *The Jug*, in the quasi-abstract manner of the Purist, Ozenfant which has frequently been reproduced. The Russian Gabo is represented by a construction made of a non-inflammable substance which represents, according to Dorothea Daly of the School staff: "the tension which works into all direction of space, and which would be created, for example, by a movement of an airplane propeller."

CINCINNATI: THE WORK OF LOCAL ARTISTS

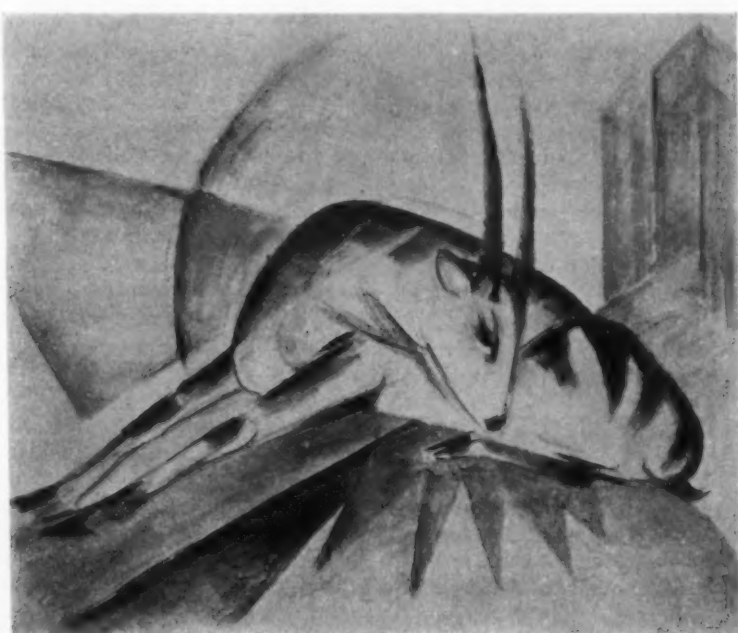
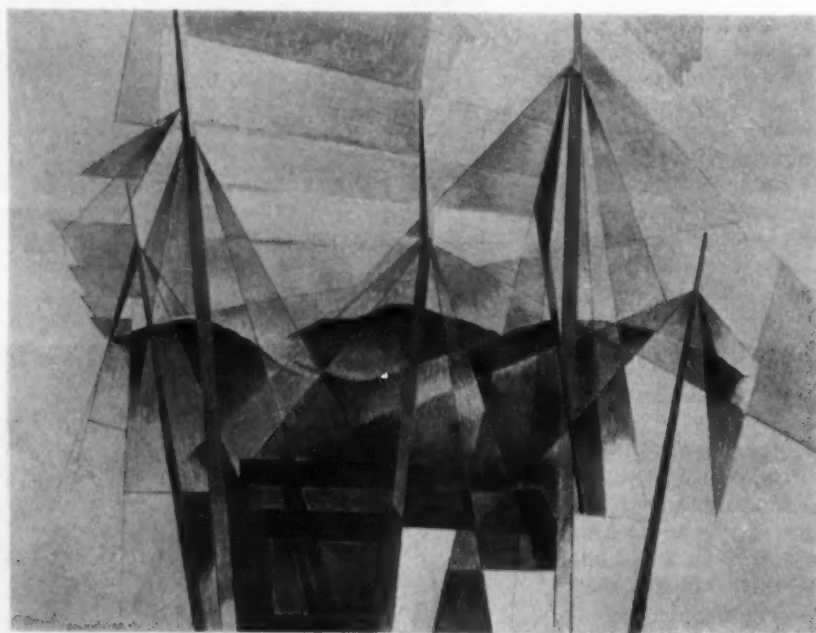
IN AN effort to encourage the local art of the region, the Cincinnati Art Museum is showing an exhibition of work by the artists and craftsmen of Greater Cincinnati, has published a priced catalogue and has raised funds for the awarding of cash prizes. Juries of local artists passed on all entries and named the prize-winners. Among these are paintings by Carl Zim-

contemporaries bring up to date the array which includes Persian representations of the game of polo, Chinese scenes of tiger hunting, and Pre-Columbian items as well as works by Géricault, Degas, Eakins, Douanier-Rousseau, Kirchner, Masson, Manolo and De Segonzac.

Games from the earliest times are recorded by means of facsimile and mural-size photographs as well as by works of art, and news photographs of our own games are featured as well.

BALTIMORE: ACQUISITIONS OF CHINESE CERAMICS

ARRANGED chronologically in groups, the new Chinese ceramic acquisitions at the Baltimore Museum of Art from a running commentary on the history of Chinese pottery. The twenty-two new objects in the collection were purchased from the Julius Levy Memorial Fund established for the acquisition of Orientalia come mostly from the Whitridge Collection with two



RECENTLY ACQUIRED BY THE MUSEUM OF ART OF THE RHODE ISLAND SCHOOL OF DESIGN, PROVIDENCE

SEMI-ABSTRACTIONS: CHARLES DEMUTH'S TEMPERA "GLOUCESTER" (LEFT); MARC'S WATERCOLOR "GAZELLE" (RIGHT)

flame and is found often in religious paintings and in the intense landscapes of Van Gogh, are representative of ardor and aspiration, and so on. Classified under some twenty-eight such motifs, over seventy paintings have been brought together for this provocative showing. They include well known works by Tintoretto, Renoir, Ryder, Rubens as well as Oriental pieces and more modern French and American paintings.

PROVIDENCE: THE MODERN ACQUISITIONS

NEW additions to a collection of modern art already known throughout the country, that of the Rhode Island School of Design, include works by Charles Demuth, Nahum Gabo, Amédée Ozenfant and Franz Marc.

Two works by Marc are important examples of his painting which were formerly in the Landes-Museum at Hanover, Germany. They are a tempera of *Two Horses* in his Cubist manner, and a watercolor, *The Gazelle*, herein reproduced.

Gloucester, the tempera by Demuth, represents the interest in structural problems of this Pennsylvania artist who had part of his training in Paris. An arrangement of the masts of fishing boats, it is an abstract interpretation of the American scene by an artist who studied Cézanne.

merman and Paul Craft, sculptures by Louise Abel and Amanda Wolf, and graphic works by Albert Sway, and Hugo Valerio. Awards for crafts were given to Lorinda Epply and Jean Heyl Reich. In addition, the newly formed Cincinnati Modern Art Society offered one special cash prize to the outstanding work in the exhibition to be awarded by a jury of its own members who chose Meyer Abel's *Girl with Rose* and accorded an honorable mention to Mabelle Richardson Stamper's *Portrait of Jane*.

PHILADELPHIA: THE GAME IN WORLD ART

THE newest of the original, entertaining and instructive exhibitions to be assembled by the Educational Division of the Philadelphia Museum of Art, and another manifestation of the current vogue for displays of art which extravagantly include the products of several millennia, is "The Art of Games" in which some four thousand years of art are spanned in fifty pieces inspired by the design of games.

The oldest objects included are an Egyptian wall painting of an archer dated 2565 B.C. and one representing wrestlers which was made about 1900 B.C. But Ahron Ben-Shmuel's sculptures, Benton Spruance's prints and work by other

items which once formed a part of the Hearst Collection.

In addition to the ceramics, three pieces of sculpture enrich the Museum. They are a sculptured stone bust of a Bodhisattva of the Wei dynasty from the Lung Men cave temples of Honan which retains traces of its ancient polychrome, and a pair of marble statuettes of guardian lions from the Imperial Palace in Peiping which date from the Yuan or Early Ming Dynasty.

In making the pottery selections, the Museum's Oriental committee attempted to illustrate the development of the art from prehistoric times to the Ching Dynasty with a view to supplementing the large collection of the Walters Art Gallery, rich in items of a later date. The earliest are a buff earthenware urn of the third millennium B.C. with decorative painting in red and black and a Chou mortuary censer. Next comes a Chou pottery tripod cauldron almost identical with a widely published vessel in the Eumorphopoulos Collection. Made of dark grey clay with deeply incised hatching, its rich incrustation is due to long burial. Another tripod cauldron is a green glazed Han incense burner. Two other Han items—an animal-handled bowl and a pottery dish are also covered with a green glaze on which has appeared a silvery iridescence.

The Tang pieces include a green and brown Glazed globular jar decorated with pale brown

bands of floral ornament, an apple green bowl with a mottled brilliant green glaze on a buff ground, and a blue glazed jar. The Sung pieces are most numerous and varied, and among them is a Chün ware incense burner with animalistic decoration, the flaring beaker formed of the intersecting bodies of three rams symbolical of the revivifying strength of Spring. Aside from other examples of the wares made at the famous manufactory at Chün Chow in the K'ai-fêng-fu district of Honan, other Sung pieces of the Chien and Ting types are included, and from the Lung-ch'üan district comes a handsomely shaped dragon jar in lustrous grayish green glaze—it is the type of ware known as celadon, a semi-porcelain with a grayish body and a thick, translucent glaze.

Other important Sung items include an historically important pair of early blue and white porcelain vases which are examples of the first specimens of blue and white produced in China.

From the Wan Li period of the Ming Dynasty dates an apple green porcelain two-handed tall vase, a superb example of Ming monochrome which was perhaps the most important item in the Whitridge Collection and among the finest pieces of Chinese porcelain in America. There is also an Imperial five-color hexagonal jar decorated with pictorial motifs of gardens and pavilions.

NEW ORLEANS: DRY POINTS BY WOODWARD; ETCHINGS BY BERTHA JACQUES

TWO exhibitions of prints, a collection of French Quarter dry points by William Woodward, and an exhibition of etchings by Bertha E. Jacques under the auspices of the Louisiana Society of Etchers, are displayed currently at the Delgado Museum.

Professor Woodward's collection of etchings after his paintings, recently bequeathed to the Delgado Museum, is a permanent recorded history of the ancient city and its many and varied types of architecture before time and progress swept most of it away. He skillfully recorded such historic buildings as the first two Ursuline convents, the French Opera house, the Saint Louis Hotel, the original French Market, the Poydras and Tremé markets, in addition to many quaint old houses and cottages for folkways delineated with charming fidelity and tender humor.

New Exhibitions of the Week

(Continued from page 23)

the effects of irreparable disasters, defiant heights, and the last vestiges of silence." The man at times is Shelley-conscious in his verbiage, but his compositions recall hardly anything at all except shards and roots of teeth, spars, and shell-mangled bodies. The results look rather like X-ray photographs. What does it matter that Matter is as mad as a hatter? Page Lew Lehr!

Pavel Tchelitchew, who draws rather than paints, is true to Surrealist leanings. Needless to say, these drawings that he has done from 1925 to 1940 are to be seen at the same gallery. To him a woman is a Janus-faced creature, one half seraphic beauty, one half a devil's head. Thus he draws her. There is no angelism about Tchelitchew. Undoubtedly it gives an observer more pleasure to feel that underneath the surface of things lies wickedness or mischief rather than virtue. That was part of the secret of Balzac, and Tchelitchew, however classed as romantic, is as realistic and non-angelic in his outlook as Balzac, Stendhal, or Proust. His secret, like that of Surrealism, is in probing or pretending to probe the subsoil of human nature. He does not find any of the gold that is there. He exhumes the unprofitable and the valueless. Where he paints and draws purely without ideological trappings, there he strikes a spark from us, as witness the two delectable watercolors of mountain ranges, which in the true sense are works of art.

J. W. L.

CHARLES KAESELAU'S QUIET RENDERINGS OF CAPE COD SCENES

THE quiet watercolors by Charles Kaesela at the Kraushaar Galleries deal with various aspects of Cape Cod life—fishing boats, wharves and marshes—so that the picturesque qualities which are so often emphasized in these scenes hardly strike the spectator at all. Instead of these, one is impressed by the artist's sense of space and taste in arrangement, and by the fact that although the medium is watercolor, there is no feeling of hasty or casual treatment of a subject.

Provincetown Winter, for instance, is such a scene as appears dozens of times in every art season, and yet in the simplicity of Kaesela's portrayal of fishermen's cottages, using the white of the paper to suggest snow, rather than the purple-blue shadows which have so dangerous an appeal, this is a summing up of the essentials which is memorable. *Roadway, Winter* is another painting in which the considered perspective and effective use of telegraph poles and careful color give it strength way beyond the merely clever brushwork which usually characterize this type of work. The feeling for mood is likely to be rather for the bleak aspects of *Wellfleet Marshes* than the happy-go-lucky Cape Cod scenes so liberally and superficially painted by its less serious amateurs.

J. L.

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STRONG AND CONFIDENT PORTRAITS AND STILL-LIFE BY PAVLOFF

NICHOLAS PAVLOFF'S paintings at the Ferargil Galleries are strong in color and give one a sense of the artist's confidence in himself to portray picturesque ladies and lush combinations of flowers. He would seem to have considerable flair for likenesses, and where he masses his color in the still-life paintings he gains good effect. There are only two landscapes included in this group. They are, however, the most interesting works being shown, at least to this reviewer. *April*, with its rhythmic line of trees and *House in the Meadow* both possess the qualities which make for attractive painting of the out-of-doors. The latter, reminiscent in technique of the Cézanne method of creating effects in small areas of color, is delightfully fresh in mood.

J. L.

ROUNDOABOUT THE GALLERIES: SEVEN NEW EXHIBITIONS

ILLUMINATED manuscripts are not often made today, especially in a style which is not the slavish imitation of the past. At the Bonestell Gallery there is a group by John von Kadich, and one is not surprised to learn that his background has included accessibility to the manuscripts of Austrian monasteries, where he studied the technique of what seems almost a lost art today. His sense of color is in keeping with the meticulousness of the design, and he has experimented successfully with stained vellum as a medium, the colored backgrounds being highly effective for the delicate harmonies of the pattern itself.

In another room hang a group of gouaches by John Skoll, an American artist recently returned from France, whose first showing of work in New York this is. Etretat and Poulguen are the seaside spots which have given him inspiration for these delicate fantasies compounded of the paraphernalia of ropes and seins and wireless instruments. They have a Surrealist effect in their somewhat arbitrary association, and they remind one a little of the paintings of beaches and the sea which Lurcat has done in the past two years. But they are individual creations, exceedingly sensitive in line, and are the very direct outgrowth of an aesthetic experience of the artist.

A PAINTER who loves silvery tonalities is now at Contemporary Arts, Gerard Hordyk. These argent shimmers—see *Chambord Church*—he handles well and in a thin pigment that shows the canvas grain. His fault lies in a preoccupation with details and clutter—to wit, the *Still-Life in Window*, where all beyond the window, the view to the Mediterranean, the ship on the water itself, is admirably painted, but unfortunately debilitated by what is in the window—an uninteresting assemblage of uninteresting objects uninterestingly painted. Arrangements of dancing bathers interest Hordyk, and of them he has done two or three gay canvases on differing scales. Occasionally, his graceful, lithe, long-limbed, small-headed figures, as in *Skating*, make you think of those of another Dutchman, Van Dongen.

A SURREALIST painting carries little of mood unless it seems to be the natural outgrowth of the painter's mind, conscious or unconscious. Jan Gelb's work, as seen in a group at the Delphic Studios, seems straining after symbolism, and in spite of the foreword to the catalogue by Ernest Robson stating that these paintings communicate "horror, humor, lyricism, power, pensiveness, foreboding, tenderness and hope" they fall short of this for one spectator. There is technical ability here, and these works are not without ideas, but in their oratory and unpleasant color they lack persuasiveness. The artist's black and white prints in another room have much more to recommend them. Rich in texture and rather adroit in a delicacy of line, they offer more possibilities of aesthetic enjoyment.

The robust drawings by Moses Barasch are exceedingly forceful in comparison. They are the work of a young protégé of Mrs. Louise W. Wise, and in the breadth of movement with which these Biblical subjects are handled there is much to admire. They have a spiritual quality which would seem to be the outgrowth of a mature development, but the perception of the tragic persecution of his people has given this eighteen-year-old artist an understanding of life far beyond his years.

EMBROIDERY in wools of brilliant color and a long stitch called "long point" is on exhibition at the Sterner Galleries and is the work of Maginel Wright Barney. The vivid hues which she uses in her landscapes of the Middle West are excellently harmonized, and without any preliminary design she achieves a perspective and even the texture of ploughed fields and rolling hills to a surprising extent. The sister of Frank Lloyd Wright, Mrs. Barney has ventured into new fields of expression, and in the sixteen examples now on view she proves that not only still-life arrangements may be adapted to this type of embroidery, but figures and landscapes as well.

DECISIVE in pattern and rich in color are the watercolors by Ian MacIver at the Morton Galleries. They reflect the wide sweep of sky and blue water of the Georgian Bay landscape, and gather their force partly in the artist's way of perceiving the rhythmic line in clouds and the

contour of land. Sometimes this style is too obvious to be effective, but *Rolling Surf* has breadth in its conception and refreshing clarity of color. *Parry Sound*, another Canadian scene, is strongly patterned. Its unpretentious little house, as a focus of interest, is surrounded by a looped design of the planted ground which rises and falls in a gently swelling topography. The sky overhead is windy and grey, and the movement of its clouds falls in harmoniously with the design of the land as the artist sees it. This is one of his best works.

There is one scene of *Downtown New York*. Here MacIver handles the multiplicity of detail admirably, subordinating the flapping white of sails to the height of the buildings which are in close juxtaposition. There is contrast in the material and the artist makes one feel it, losing nothing of clarity in the process.

HENRY STRATER knows and loves the garish noonday sun of Arizona. His canvases, upon which the thinnish paint is applied liquidly, are rather too photographic for our tastes. *Calves* and *Storm Along the Verde* show a better than average sense of organizations. Strater, who is exhibiting at the Montross Gallery, is not a clutterer but, save for a certain richness and enjoyment in creamy patches of paint here and there, the pictures are aesthetically undernourished.

THE Students' Craft League, an institution eight years old, which is holding its annual exhibition at the galleries of the Barbizon-Plaza, makes an excellent impression with its large display of paintings, sculpture, metal work, weaving, wood work and ceramics. Etchings are particularly strong, one by Mercedes Cummings being varied in its textures, and one also is struck by the simplicity and good taste of the work in silver and pottery. L. Bengert carries off honors in the design and workmanship of a silver dish, and Mary Cummings shows ceramics which are attractive. One room which is devoted to work by instructors in the school contains a watercolor by L. Wolchunok of chess players, which is marked by penetrating comprehension of types and an ability to incorporate a group of figures so that the canvas does not seem crowded.

The Age of Impressionism and Realism

(Continued from page 16)

we owe our debt of gratitude today for exposing new vistas of perception in the whole visual world. It is hard to estimate accurately the tremendous impetus in which each painter, in one way or another, has had a stimulating part, not only upon creative artists of the present day but upon our own general appreciation and enjoyment of all the resources of natural beauty. Yet an exhibition of this scope and character is surely a sufficient testimonial statement and reinforcement of what that impact conveys in its most vivid form.

Detroit Looks Back on Twenty Years

(Continued from page 21)

Gari Melchers, of Detroit birth, holds an honored place in the galleries. One of the earliest one-man shows presented by the Museum (1889) was appropriately recalled by a one-man showing of Melchers' work at the opening of the new building (1927).

Of unusual interest for its characterization and for the style it represents is the *Self-Portrait* by Whistler, the bequest of Henry Glover Stevens in memory of Ellen F. and Mary M. Stevens, 1934.

The next generation of artists in America is amply represented: Hassam, Henri, Bellows, Luks, Glackens, Prendergast, Speicher, McFee, and many others, showing that the Museum's interest in the arts has not decreased as the time interval diminished. Among the rebels of the early 1900s was John Sloan, today dean of American Painters, whose painting of *McSorley's Bar* in the Museum collection since 1924, as a gift of the Founders Society, is certainly one of his masterpieces.

For many years unique in any American museum was the extensive showing given in the Detroit Institute of Arts to the European painters and sculptors of the twentieth century. Indicative of the quality of this group of works are two: *The Window*, a large colorful decorative canvas by Henri Matisse, purchased by the Museum with city appropriations in 1923, and the even more colorful, mosaic-like impressionistic *View of Jerusalem* by the Austrian, Oscar Kokoschka, given by the Founders Society in 1935. Nor has modern sculpture been omitted. A distinguished piece is Georg Kolbe's *Assunta*, purchased in 1929, which shows this artist's predilection for spiritual meaning and vitality in the human figure.

Dr. Valentiner once said: "Among the many possible means of keeping a museum alive is one too seldom made use of: the engaging of outstanding modern painters and sculptors for the decoration of the museum structure itself." It was therefore not surprising to find the Detroit Institute of Arts offering its wall to two noted contemporary painters: Diego Rivera and John Carroll. On the walls of its inner court, Rivera was commissioned in 1931 to paint in fresco subjects of his own choosing relating to Detroit. He selected mass production industry, especially the making of automobiles, which has made Detroit world-famous. His work, which he enlarged to

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REMBRANDT: "THE VISITATION OF ST. ELIZABETH," 1640

include twenty-seven panels varying in area from 12 to 781 square feet, was begun in July 1932 and completed in March 1933. The two major panels tell the story of the *Making of a Motor* and the *Making of an Automobile*. These murals are the gift to the City of Detroit of Mr. Edsel B. Ford, President of the Arts Commission.

While Rivera's style is realistic and epic, that of John Carroll is romantic and lyric. The generosity of Mr. and Mrs. Earnest Kanzler made possible the commissioning of three lunettes in fresco in one of the galleries of the Museum from Detroit's own artist, Carroll. The finished work, representing *Morning, Afternoon, and Evening* by decorative groups of figures of great rhythmic beauty, was unveiled in 1936. The frescoes, which stand in such marked contrast to the works of Rivera, were thus spoken of by Dr. Valentin: "The imaginative and poetic style of the art of John Carroll, his fine sense of rhythm and color, his psychic understanding of subconscious sentiments, and his appreciation of decorative qualities find a remarkable expression in these frescoes."

It would be unfair to important sections of the Museum not to call attention to several outstanding works in the galleries of Persian, Chinese, and Japanese art. One of the treasure of the Museum is the silk rug with animal and floral designs, woven in Persia, most likely in the court manufactory of the Shah, about the middle of the sixteenth century. This was a gift to Mr. and Mrs. Edsel B. Ford in 1925.

In the department of Far Eastern art with its representative sculptures in stone, wood, and bronze, its bronze vessels, its potteries and porcelains, may be singled out two objects of rare beauty and historical value: the fully dated and inscribed gilt bronze statuette of Maitreya (Buddha of the Future) of 520 A.D. in the period of the Northern Wei Dynasty of China, the gift of Mr. and Mrs. Edsel B. Ford in 1930, and the inscribed painting, *Early Autumn (Insects among the Autumn Grasses)* by Ch'ien Hsüan, who lived in the thirteenth century under the Sung Dynasty in China. The painting was the gift of the Founders Society in 1929.

Perhaps no fact so well illustrates the wide interests of the Detroit Institute of Arts or the desire of its director and staff to include in its collection outstanding works of art of all periods and regions of the world than the recent acquisition of an embossed gold bowl of extraordinary beauty of form and design as well as unusual historical significance. It is unique in American collections, being one of a small number of prehistoric gold bowls intended for use in religious ceremonies and funeral rites, found in western Europe on Celtic sites of the Bronze Age. It was the gift of the Founders Society and Mr. Kaufman T. Keller in 1939.

This selection of noteworthy objects, most of them masterpieces in their own right and many of them of international reputation, will serve to illustrate the extraordinary growth of the collections of the Detroit Institute of Arts during the past twenty years since the Detroit Museum of Art was taken over as the Detroit Institute of Arts by the Arts Commission of the City of Detroit. It is a record of which any museum could well be proud, and speaks well for the generous support of the City of Detroit, the discerning wisdom of the Arts Commission, the constant aid of the Founders Society, the critical and creative genius of the Director, and the coöperation of all those who have served on the staff in this period.

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COMING AUCTIONS

Neumann et al., Modern Art

ON WEDNESDAY evening, May 8th, the Plaza Art Galleries will conduct a sale of Modern Art following daily exhibition from May 5.

More than one half of the selections of pictures for this sale will consist of paintings and watercolors from the J. B. Neumann collection. This well known dealer, one of the leaders in his field, has included some of the best works by Emil Nolde, Benjamin Kopman, Hilaire Hiler, M. Soyer, Lyonel Feininger; a number of very fine gouaches by Max Weber, as well as oils; some fine examples by Marcel Gromaire; watercolors by George Grosz, Henry Burckhard; some exceptionally fine oils by Gerrit Hondius, interesting examples by Paul Klee, Kandinsky, Max Beckmann, Charles Sheeler, Erich Heckel, Frank S. Hermann, Otto Dix, Max Pechstein, Juan Gris, a beautiful oil by Georges Rouault and a most interesting example by Marc Chagall.

In addition, the works of art from other sources are represented by such artists as André Derain, Modigliani, Thomas Benton, Raphael Soyer, Frederick Taubes, Robert Philip, Elshemius, Lebduska, Peter Blume, Constantin Guys, Odillon Redon, George Luks, Vlaminck as well as a number of sculptures by various artists including Gertrude Vanderbilt Whitney, Degas, Chaim Gross and a number of drawings by Daumier, Rodin, Foujita, Mailiol and others.

DeBrabant, Furniture & Decorations

RARITY in today's auction events is the dispersal of private home furnishings in their entirety such as presented in the sale of the estate of Mary Clark deBrabant. Mrs. deBrabant inherited her appreciative and discriminating taste in art from her father, the late U. S. Senator William A. Clark, and many of the pieces which she owned were originally in his residences.

The collection is being exhibited in its present environment at 7 East 51st Street, New York, on Sunday afternoon, May 5th, and will continue daily prior to the sales on the afternoons of May 9th, 10th and 11th. For the auction the collection will then be removed to the Plaza Art Galleries where it will be disposed of according to catalogue number.

Worthy of special attention is the Flemish tapestry panel of the seventeenth century, *Diana at the Hunt* and an Italian Renaissance tapestry panel, *The Hunt*.

The paintings include an example by L'Hermitte, Daubigny, Diaz, Jongkind, masters of the primitive schools and others of equal importance, and there is silverware as well as other objects.

Rothschild et al., Furniture & Art Objects

EARLY English and Continental silver, eighteenth century French and other Continental furniture, an important group of art objects including cabinet specimens by the Imperial Court jeweler, Fabergé, French faïence, French eighteenth century agate, malachite and rock crystal ornaments mounted in bronze doré, are comprised in a catalogue mainly from private sources, including Baron Albert R. Rothschild, New York, and sold by order of the owners, which also includes paintings, Chinese porcelains, Oriental rugs and textiles and an interesting collection of watercolors of birds of British India, the work of three early nineteenth century artists, formerly in the collection of the Duke of Valencia and found in his library. All the items will be on exhibition at the Kende Galleries from May 10 to May 14, excepting Sunday, prior to public sale on the afternoons of May 15 and 16.

Of special interest in the silver are a pair of William and Mary chased candlesticks (London, 1692), a fine George II coffee pot with tapering cylindrical body (London, 1738), and a George II, a silver saucepan, by William Jute (London, 1738). Representing an earlier period is the James I repoussé gilded silver-mounted tigerware jug with cover (London, 1622), with ovoglobular body, tall neck, loop handle and hinged cover repoussé with masks and having putti finial and female head thumbpiece. The piece is fully marked on inside of cover and base—maker's mark, a bird in a shaped shield. In addition, among the George III items there are a chased silver hot water ewer by Paul Storr complete with stand and spirit lamp, a tea caddy by Sam Wheat (London, 1777), and a footed waiter with shell-decorated piecrust rim (London, 1763) as well as two matching pairs of George III candlesticks.

Among the Baron Rothschild furniture are six important seventeenth century Italian carved walnut armchairs, seats and backs covered with fine pictorial gros point and petit point needlework of the period, the coloring good and the figure, bird and floral designs attractive. A mid-seventeenth century French Provincial carved walnut livery cupboard is unusual in this size. A set of four important walnut side chairs with ivory inlay in restrained floral design, Dutch, early eighteenth century, having fiddle backs and cabriole legs, come from the collection of the Princess Schoenaich Carolath, as does a matching ivory-inlaid walnut secretary which is of about the same date.

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EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
A.C.A., 52 W. 8.	Eitaro Ishigaki: Paintings,	May 5-19
Academy of Allied Arts, 349 W. 86.	Group Show: Paintings,	to May 24
Ackermann, 50 E. 57.	K. Hoagland: Sculpture,	to May 30
Acquavella, 38 E. 57.	Italian Paintings,	to May 22
American Fine Arts, 215 W. 57.	Independent Artists Annual,	to May 12
American Place, 509 Madison.	Arthur Dove: Paintings,	to May 14
Arden, 460 Park.	Garden Sculpture, Furniture,	May 6-18
Argent, 42 W. 57.	M. Mitchell; John Sisley: Paintings,	May 6-18
Associated American, 711 Fifth.	Jacques Zucker: Paintings,	May 6-20
Babcock, 38 E. 57.	American Paintings,	to May 15
Beer, 41 E. 57.	Furniture in Plastics,	to May 15
Bignou, 32 E. 57.	Rouault: Paintings,	May 6-June 1
Bonestell, 106 E. 57.	John Northey: Paintings,	May 6-18
Boyer, 69 E. 57.	Group Show: Paintings,	to May 11
Brooklyn Museum.	Japanese Prints,	to May 19
Buchholz, 32 E. 57.	Rouault: Etchings,	May 6-25
Carstairs, 11 E. 57.	Soutine: Paintings,	to May 11
Columbia, 116th St. at B'way.	A. Mueller: Paintings,	to May 17
Contemporary Arts, 38 W. 57.	Hordyk; Csoka: Paintings,	May 6-25
Delphic, 44 W. 56.	Jan Gelb: Paintings,	to May 11
Decorators, 745 Fifth.	Leather: Pottery,	to June 1
Downtown, 113 W. 13.	Group Show: Paintings,	to May 11
Durand-Ruel, 12 E. 57.	French Paintings,	to May 11
Eighth St. Playhouse, 52 W. 8.	Group Show: Paintings,	to May 18
Ferargil, 61 E. 57.	N. Pavloff: Paintings,	to May 11
Fifty-second Street, 63 E. 52.	Douglas Brown: Paintings,	to May 11
Findlay, 69 E. 57.	Elizabeth Parker: Paintings,	to May 10
French Art, 51 E. 57.	French Impressionist Paintings,	to May 21
Grand Central, 15 Vanderbilt.	Jonas Lie: Memorial Show,	May 7-24
Grand Central, Hotel Gotham.	Paul Dougherty: Paintings,	May 7-24
Hammer, 682 Fifth.	Russian Paintings,	to May 31
Harlow, 620 Fifth.	Ingres to Picasso: Drawings,	to May 31
Harriman, 63 E. 57.	Eisendieck: Paintings,	May 6-June 1
International Studio, 15 E. 57.	Wall Decorations,	May 6-June 14
Iranian Institute, 1 E. 51.	6000 Years of Persian Art,	to May 24
Keppel, 71 E. 57.	Charles Woodbury: Memorial Show,	to May 31
Kleemann, 38 E. 57.	Selected American Paintings,	to May 30
Knoedler, 14 E. 57.	Catharine Dodgson: Drawings,	to May 30
	Thieriot Collection: Paintings,	May 6-30
Kraushaar, 730 Fifth.	Group Show: Paintings,	May 6-June 15
Julien Levy, 15 E. 57.	T. Lux; B. Shabn: Paintings,	May 7-21
Lilienfeld, 21 E. 57.	American & European Masters: Paintings,	to May 25
Macbeth, 11 E. 57.	Gerald Foster: Paintings,	May 6-20
Matisse, 51 E. 57.	Derain: Paintings,	to May 11
Mayer, 41 E. 57.	Small French Drawings,	to May 11
Metropolitan Museum.	Contemporary American Industrial Art,	to Sept. 1
Midtown, 605 Madison.	Members Group Show: Paintings,	to May 30
Milch, 108 W. 57.	Rubin: Paintings,	to May 18
Montross, 785 Fifth.	Henry Strater: Paintings,	to May 11
Morgan, 37 W. 57.	Leslie Powell: Paintings,	to May 11
Morton, 130 W. 57.	Ian MacIver: Paintings,	to May 11
Museum of Costume Art, 630 Fifth.	Cotton in Costume,	to June 15
Museum of the City of N. Y.		
	Fifth at E. 103.	"Child Life in Old New York," to July 1
National Arts, 15 Gramercy.	"Honor Roll": Paintings, Sculpture,	to May 30
Natural History Museum.	"Young America Paints,"	to May 12
Neumann-Willard, 543 Madison.	Old & New Paintings,	to May 11
New School, 66 W. 12.	Frances; Onslow-Ford: Paintings,	May 7-30
Nierendorf, 18 E. 57.	Art of the XX Century,	to May 11
N. Y. Historical, 170 Cent. Pk. W.	J. W. Jarvis: Paintings,	to June 2
N. Y. Public Library, Fifth at W. 42.	Group Show: Prints,	to Dec. 1
Non-Objective Painting, 24 E. 54.	Charles Shaw: Paintings,	to May 15
Orrefors, 5 E. 57.	Swedish Glass, Sculpture, Jewelry,	to May 15
O'Toole, 33 E. 51.	Yarnall: Sculpture,	to May 11
Passedoit, 121 E. 57.	John Rood: Sculpture,	May 6-18
Perls, 32 E. 58.	Modern French Paintings,	May 6-June 1
Pratt Institute, 50 Rockefeller Plaza.	Annual Show,	to May 19
Rehn, 683 Fifth.	Bruce Mitchell: Paintings,	to May 11
Robinson, 126 E. 57.	Garden Sculpture,	to May 8
Rubinstein, 715 Fifth.	Modern French Paintings,	May 6-13
Sachs, 817 Madison.	Primitive Art,	to May 31
St. Etienne, 46 W. 57.	Franz Lerch: Paintings,	to May 18
Schneider-Gabriel, 71 E. 57.	Group Show: Paintings,	May 6-25
Schoenemann, 605 Madison.	Max Liebermann: Paintings,	to May 18
Serner, 9 E. 57.	Maginel Barney: Embroidery,	to May 11
Studio Guild, 730 Fifth.	Bogart; Mellor: Paintings,	May 6-18
Uptown, 249 West End.	W. Meyerowitz: Paintings,	to May 10
Valentine, 16 E. 57.	Miro, Gris; Picasso: Paintings,	to May 11
Vendome, 50 W. 56.	Group Show: Paintings,	May 5-19
Wakefield, 64 E. 55.	Desha: Paintings,	to May 11
Hudson D. Walker, 38 E. 57.	Mervin Jules: Paintings,	May 6-25
Walker, 108 E. 57.	Mary Aiken: Paintings,	May 6-25
Weyhe, 794 Lexington.	Adolf Debn: Paintings,	to May 18
Whitney Museum, 10 W. 8.	Group Show: Paintings, Sculpture,	May 7-June 1
Howard Young, 1 E. 57.	Portraits and Landscapes,	to May 31

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